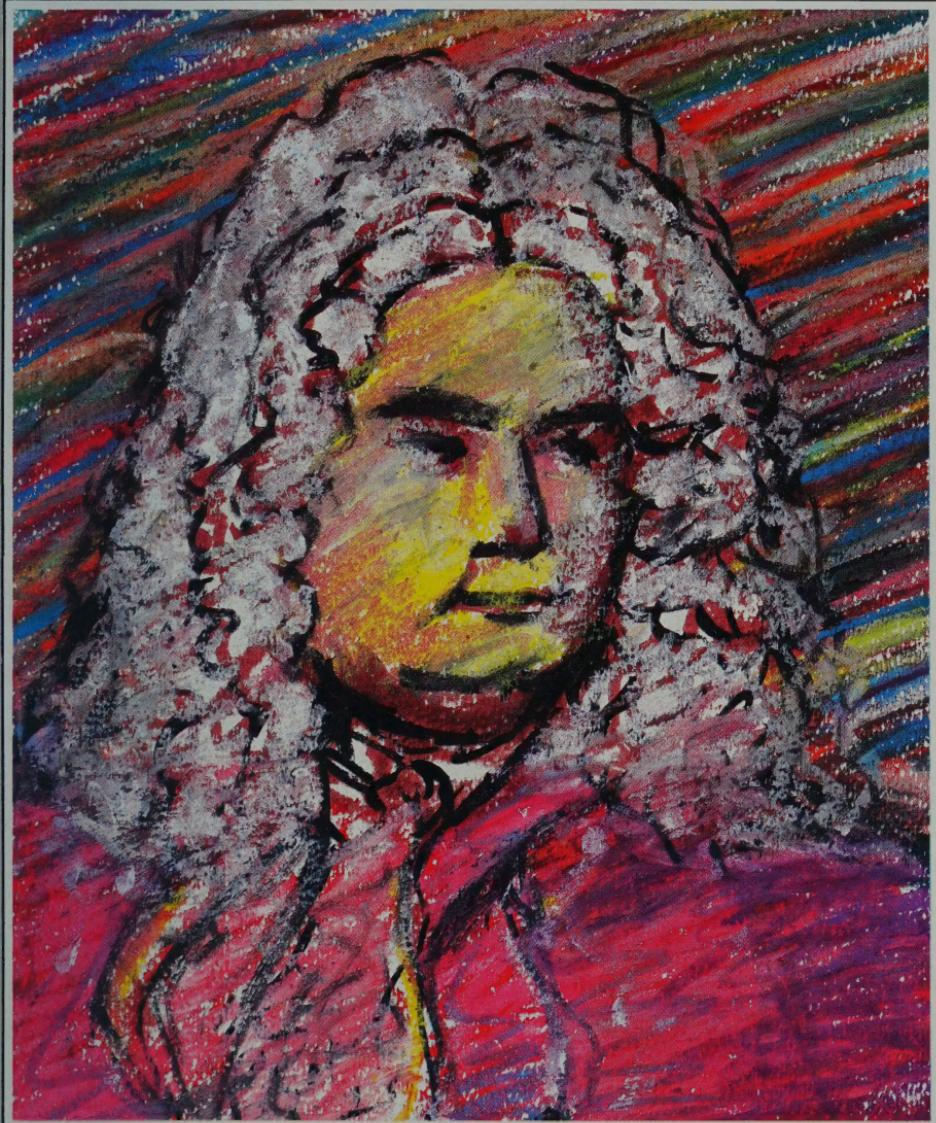


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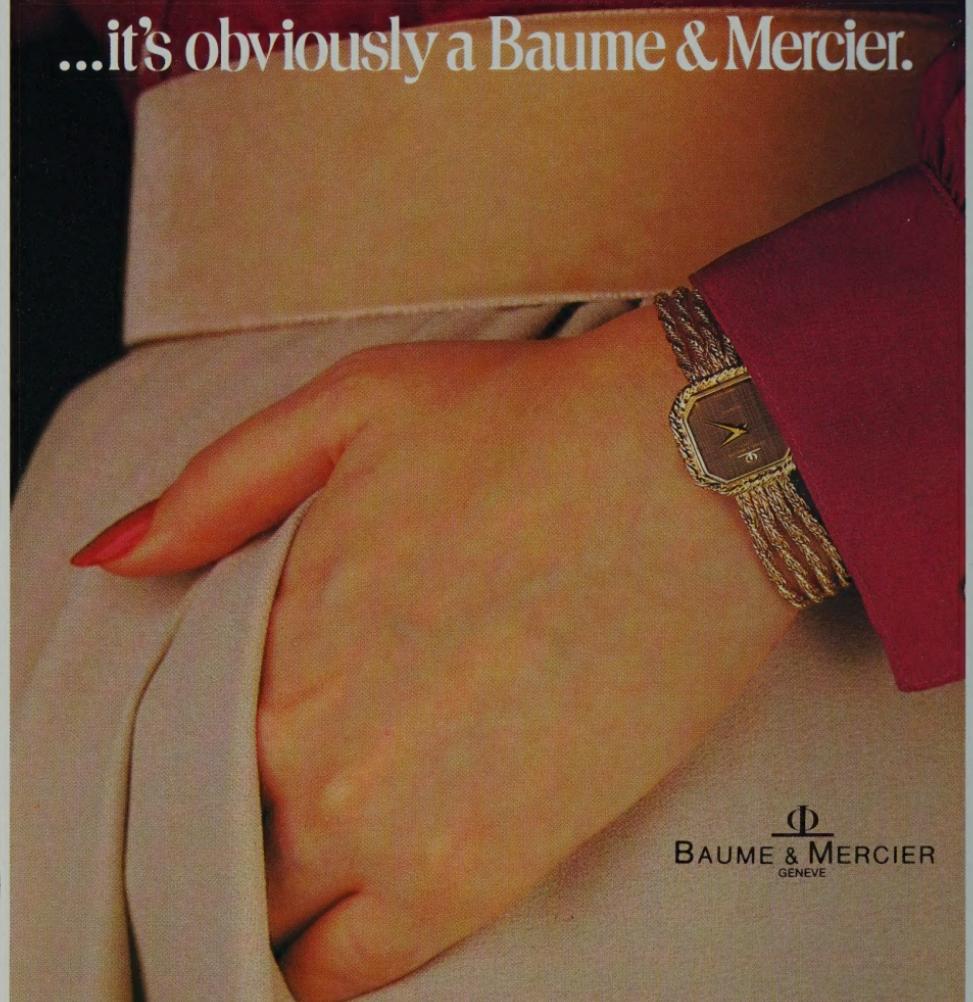
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THEATREBILL

Volume 1, Number 12

December 1981

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Illustration of George Frederic Handel by Howard Green.

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• • • Maybe

by Anna Kasabian

The show must go on. That's the silent golden rule of the business. Whether a cameraman, stagehand, make-up artist, or performer — in community theater or on Broadway — everyone shares this commitment. Their alarm clocks may go off at three or four in the morning because there's a shoot, a show, or a rehearsal. Their calendars are marked by show openings rather than months. But perhaps most poignant is the fact that holidays and the traditions that go with them frequently pass in the shadow of another opening, another show. They say their families "understand;" their friends stand by bouncing and juggling dates for get-togethers, and their children and spouses tag along whenever possible.

This month seemed most appropriate to hear the comments and reflections of some of our finest performers on holiday seasons past and present . . .

For dancers Tony Catanzaro and Laura Young of The Boston Ballet, Christmas and *The Nutcracker* have, over the years, blended, though at least being married

has given them Christmas together. Tony has been dancing in *The Nutcracker* for 11 years, and Laura 18.

The two have spent many a Christmas Eve and Christmas Day on the road and performing. "I started in Boston with *The Nutcracker* . . . It is my Christmas . . . It's my contribution to the wonderful excitement of the season and holiday," Catanzaro said. Just as *The Nutcracker* has become a tradition for holiday audiences, performing it has become his traditional dance celebration. "I've spent many Christmases away from home, alone with Laura in hotel rooms, having Christmas dinner in restaurants . . . But if I didn't get a lot out of it, it wouldn't make sense for me to do it. The people enjoy it and so do I."

Ms. Young said that sometimes the two celebrate the holiday with their families a day or two late. "We've always found ways to celebrate that were convenient for us. The date itself isn't what matters.

"*The Nutcracker* is work time for us . . . I don't get to see the Christmas displays in

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I'll be home for . . .

store windows. I have to do my shopping at the last minute, and always around my work schedule," she said matter-of-factly.

As for keeping such a hectic schedule, Ms. Young said she doesn't mind. In fact, she "feels better" when she's working. "If I don't put my pointes on every day, my feet have to go through a rebruising. I wear them around the house, even while I'm doing my housework!"

Of the many Christmases spent touring and performing, she said it is "a trade-off" that comes with show business. "There are no paid vacations, but that's okay because there is enough lay-off time between shows."

Actress Jane Alexander, who recently played the lead in the Hartman Theatre Company's production of *Hedda Gabler* at Boston University, commented that spending Christmas on stage is, simply,

"I started in Boston with The Nutcracker . . . it is my Christmas." Tony Catanzaro, The Boston Ballet

"Something you have to accept if you want to be in the business.

"But I figured out a long time ago one of the best things to do is have a spouse or mate in the business as well. Almost all the people I know in the business do, and it helps a great deal," she said.

As for other members of the family, she said they "have to understand that other than weddings, and funerals, you cannot be counted on. A family learns how to deal with it if there's lots of love there . . ."

"I remember one Christmas performing for both a matinee and evening performance. We had to open our presents very fast that day! Last year I was filming in Munich. My husband and four sons flew in to be with me. Meanwhile, my sister and brother-in-law who live in Ireland flew to New York City to be with my father . . ." she said.

"Our social life is very different because of our work schedules. If we want to have dinner with friends it has

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to be after a show, for brunch, or an early breakfast . . . But I feel it's a healthy kind of life because it's existential and eclectic," she continued.

As for this Christmas, "It will be the first time in five years I'll be home . . . I hope!"

Ten-year-old Christie Coombs stole the hearts of thousands when she played Molly in *Annie*. She has been on the road for nearly three years; October 2 she celebrated her 1,000th performance in the play. Now Christie has the lead as Annie and will spend her second Christmas in Boston.

About being on the road, her mom Josie Coombs said, "She's taking it better than I am," and quickly adds that Christie's father and three brothers cheer her on year-round.

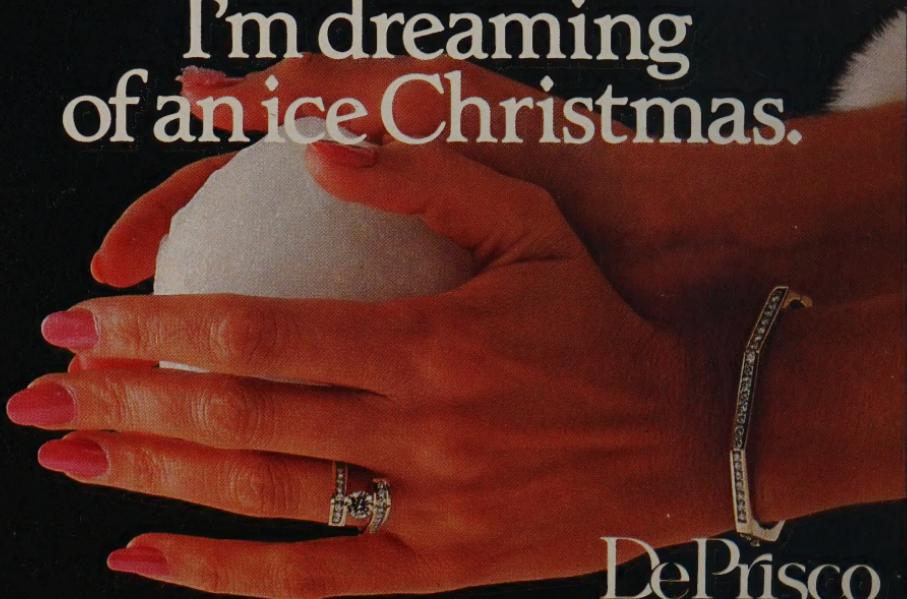
"We only get a breather once every six months, and we see my husband and sons at least every five weeks. We've had

two Christmases away from home. When we were in Boston, Christie and I lived at Exeter Towers and my husband and the boys came with our tree, decorations, and presents," Mrs. Coombs said.

"When we were in Boston, Christie and I lived at Exeter Towers and my husband and the boys came with our tree, decorations, and presents." Mrs. Josie Coombs, mother of the star of *Annie*

"Last year we spent Christmas in Atlanta, and my husband and the boys flew down to be with us. It works out. As long as she's happy, we're all happy."

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When asked how she felt about being away from home — Cape May, New Jersey — Christie said, "I miss my brothers and father every day and every night, but I love the show and don't want to stop!"

When actor Jeremy Geidt of the American Repertory Theatre was asked if he remembered missing any holidays, specifically Christmas, he commented, "... I guess I must have! Oh, yes. There was the time I played in *Alfie* on Broadway with Terrance Stamp and Juliet Mills. We had a very early dinner and tried not to eat or drink too much because we were going on that night. We also wanted to get in an afternoon snooze . . .

"You get used to it," he said of missing or rushing holidays like Christmas. And he noted that in England, where he was raised, there were *never* performances on Christmas Day (New York always sees a huge Christmas Day theater crowd).

"Of course holiday audiences are weird, too. Some have eaten or drunk too much . . . some have been dragged there by family . . . All in all though, it isn't that bad [the long days and nights of theater life]; you get plenty of time off between shows," he added.

Geidt said his two young daughters understand; in fact they're on stage sometimes themselves. And, his wife Jan has no problem with his schedule; hers is just as hectic. She is director of press and public relations at the theater. The one regret Geidt has is missing his sister's wedding. "There was nothing I could do, and I really feel badly about that. She's my only sister."

On this Christmas's plans, well, "I think I have it off, unless I've got a rehearsal . . ."

Television's *Match Game* host Gene Rayburn remembers all too well spending Christmas on the road and on stage.



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And, this year will be no exception. He will be spending the holiday in Boston — one city he's never played — performing in *A Christmas Carol*. His part, a tough one for Rayburn's image, is Scrooge. "I hope I can convince people that I'm a mean guy!" he said.

"I basically trained as an actor and worked in radio for a long time. The springboard to my career was my radio show *Rayburn and Finch*. I worked six days a week and started the day at 4 a.m. When I hooked up with Steve Allen we were on live at 2 a.m. We worked hell or high water regardless of holidays.

"It was difficult, especially when my daughter was growing up . . . I resented it, but you do what you have to do. When you're young and full of energy, you sometimes lack perception. At the time I was having a grand time; I didn't realize until later the negative effects," he explained.

"In retrospect I wish I had made an effort to spend more time with my family. It was tough making contact with them while I was working such odd hours," he said.

Rayburn expects he'll spend this Christmas Eve just practicing his Bah Humbugs . . .

When he was a kid Dan Frazer — known to many from his role in the television series *Kojak*, and most recently in Boston in *Death of a Salesman* — spent Christmas with his family spread out over three tables. There were 10 children in the family and plenty of aunts, uncles, and cousins to make the holiday a special occasion.

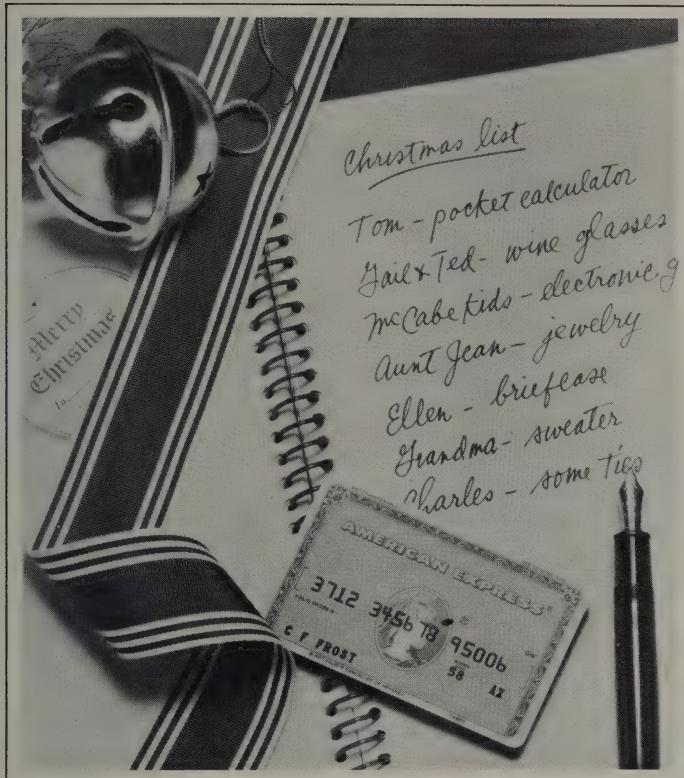
But since his career took off, those get-togethers are rare. Not long ago he spent Christmas alone in Utah. Rather than have Christmas dinner by himself at a restaurant, he ordered a pizza to go, and ate in his room.

"When you're alone you reach out for the stupidest things to console you . . ." he laughed.

"It was typical during *Kojak* to work during the holidays. I spent four Christmases away from home. It was tough.

(Continued on page 38)

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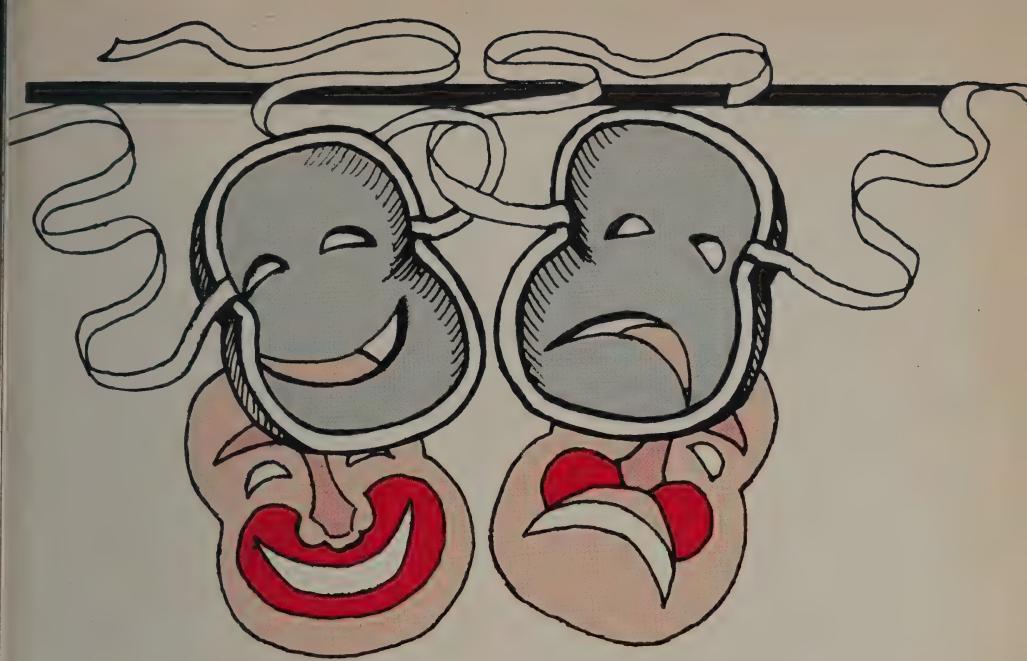
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From the Artistic Directors **REFLECTIONS** on Boston's Performing Arts

by Susan Bonchi

When it comes to the arts, almost everyone has something to say and somewhere to say it. Audiences can express themselves at the box office, and through applause — or lack of it. Critics can speak out publicly, influencing millions through newspapers or over the air. And backers can be vocal where it really counts: with big bucks up front, or by pulling the plug on a losing proposition.

But what about the artistic directors and administrators, the ones who must juggle artistic sense with dollars and cents? They express themselves through what they present on stage, of course, but short of calling press conferences, where can they speak out on the state of the arts?

Theatrebill decided to ask some of the guiding lights of Boston's theater, music, and dance scenes what they really think about the arts here. We wondered how Boston compares with other cities in its support for the arts; where these groups fit in Boston's cultural life; and what these people see as their greatest challenges. We were especially interested in their hopes for the future of Boston arts.

Though most of the people we asked characterized Boston as a "good theater town," they also consider it a town with a serious division between its more prestigious, renowned arts groups and its struggling smaller companies; a rift that must be mended if Boston is to become a truly world-class city for the arts. And, most of the administrators are concerned over the future of the arts in the wake of diminished funding and increased costs. More than one fears Bostonians might not always have the selection of good art available to them that they do today.

Violette Verdy
Co-Artistic Director,

The Boston Ballet



I started working for The Boston Ballet at such a rate and a pace that I have not been able to make personally any kind of survey . . . of the arts in Boston. But with the general intellectual life of Boston . . . the universities . . . I would say this is now the Ballet's turn to be totally accepted. I think The Boston Ballet should be, in a way, the most exciting particular group . . . especially the school, which has so much talent. I see it as a unique school in Boston, within the context of what Boston, with its particular richness, has to offer . . . and it can become a unique school for the entire country. I don't really know too well how Boston com-

pares with other cities, except of course that New York is such an exciting place you have the feeling that everyone there is contributing to something. In Boston there's a group that's reaching the end of its own active life — a wonderful old guard that established the arts here. It's maybe a little bit much to ask them now to support the Ballet. The next generation will be the one to really help ballet . . . it's a natural succession to the real explosion of ballet in the past 25 years. And it's natural that ballet should be last . . . it's a combination of all the other arts. My biggest hope is that the Ballet will continue growing and getting bigger and better. I hope audiences will watch with pride and enjoyment . . . and we better watch our step. The biggest challenge is the one and only, always a single thing, which is quality. That is so elusive . . . it's always a different thing in everyone's mind. But when something is of real quality, everyone knows.

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genous culture . . . the city has vast artistic potential which I don't think has been properly realized or even recognized. This potential is one of Boston's latent distinguishing features. I think that recognizing that . . . we need a stronger sense of pride and appreciation for what Boston has accomplished, and most importantly, a commitment to exploring its greater potential. Boston has the capacity to provide the rest of the country with leading institutions in every artistic endeavor . . . there are very few cities that can say that. I also feel that the individual artists and institutions here have the ability to distinguish themselves in the same way and with the same resulting pride that we all feel for our universities and hospitals. Ultimately, the problem is not a lack of talent, but a lack of awareness and support . . . The challenge is increasing public awareness of Boston's potential and exploring the opportunities for increased support.



From our own point of view, Boston is a volatile and exciting town in which to produce.

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 I think the arts in Boston are alive and well. There are obviously some wonderfully established things like the BSO, The Boston Ballet, the Opera Company . . . there are also well established small groups . . . we maybe don't have a lot of companies in the middle, though. . . . I think the Metropolitan Center does several types of things. It creates audiences for the performing arts, and that effect on others [performing arts groups] is appreciable. We do provide a setting for other artistic endeavors. The Chinese Cultural Arts Center in the lower lobby is opening up, providing a setting for Chinese art . . . and we support commissionable art. The first *Theatrebill* cover with the painting by David Lowrey is an example of this . . . and the two murals in the Amaral court [an area on the theater's dress circle level] . . . I think Boston probably compares fairly well with other cities in its support for the arts — at least in terms of total support: private, foundation, government. But on the whole, we're probably above average. San Francisco, Chicago, Philadelphia are all larger cities than Boston and they have nowhere near the depth we have. . . . I'd like to see more pulling together, more cohesion, though. The smaller groups, particularly, suffer from being so diffused. We have to work on more exposure in the arts . . . I guess the challenges are two-fold. One is to continue to have products of excellence. The other is to pay the bills. They somehow go together.



(Continued on page 42)

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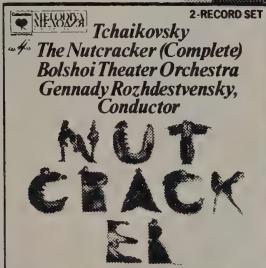
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Notes by Joseph Dyer

Messiah (1758)

Handel conducted *Messiah* for the last time on April 27, 1758, at the Foundling Hospital. Although his appearance in 1759 was announced beforehand in the press he did not live to lead the performance that year. It took place a few weeks after his death. Thus, this year's version of *Messiah* as presented by the Handel & Haydn Society represents the oratorio as it stood when death claimed its composer. It is based on a score and set of parts discovered in 1894 in the Chapel of London's Foundling Hospital. These formed part of Handel's legacy to the Hospital: in the third codicil of his will (dated August 4, 1757) he bequeathed "a fair [i.e., clean and legible] copy of the Score and all Parts of my Oratorio called The Messiah to the Foundling Hospital." His executors had a new score prepared from the com-

poser's conducting score and new parts prepared from orchestral and vocal parts which had been in use since at least 1754.

The hospital for unwanted children was established in 1739 by retired sea captain Thomas Coram. In less than a decade larger quarters were necessary and a new hospital was opened in January, 1750. King George II contributed a large sum of money for the erection of the chapel and Handel himself donated a new organ. Handel was appointed one of the "Governors and Guardians" of the Hospital.

On May 1, 1750, began the series of annual presentations of *Messiah* for the benefit of the Foundling Hospital. R. M. Myers (in *Handel's Messiah: A Touchstone of Taste*) calculates that Handel's services brought in nearly £7,000 for the Hospi-

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tal's use. The performances of the 1750s established *Messiah* as the popular favorite it remains to this day — this in contrast to the years 1746-48 when interest was not high enough for a single performance.

Included in the 1894 Foundling Hospital "find" were part-books for oboe and bassoon. No wind parts (except trumpet) are called for in the conductor's score, but an eighteenth-century copyist would have been expected to extract them from other instrumental or vocal lines. In this case the copyists were under the direction of John Christopher Smith, Handel's close associate who directed the Foundling Hospital performance of 1759 after the composer's death. Generally the oboes play in unison with the chorus sopranos; they are not used in the solos.

The bassoons double the bass, being silent only when the solo voice sings. They are employed for a special effect, however, in the accompanied recitative "For behold, darkness shall cover the earth." As for the proportion of winds and strings: at the last performance Handel conducted at the Hospital he had 4 oboes and 4 bassoons as against 12 violins, 3 violas, 3 cellos and 2 basses — a quite heavy bass and a reedy sound in the tutti passages.

The Foundling Hospital material represents *Messiah* at one single moment in its performance history. It does not represent a "definitive" version but it does present *Messiah* as Handel knew it and conducted it for the benefit of the 600 foundlings his charity helped to support.

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Text

Part the First

Sinfony

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain:

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

Thus saith the Lord of hosts, Yet once a little while, and I will shake the heavens, and the earth, the sea, and the dry land; and I will shake the nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of Hosts.

But who may abide the day of his coming?

and who shall stand when he appeareth? for he is like a refiner's fire.

And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, GOD WITH US.

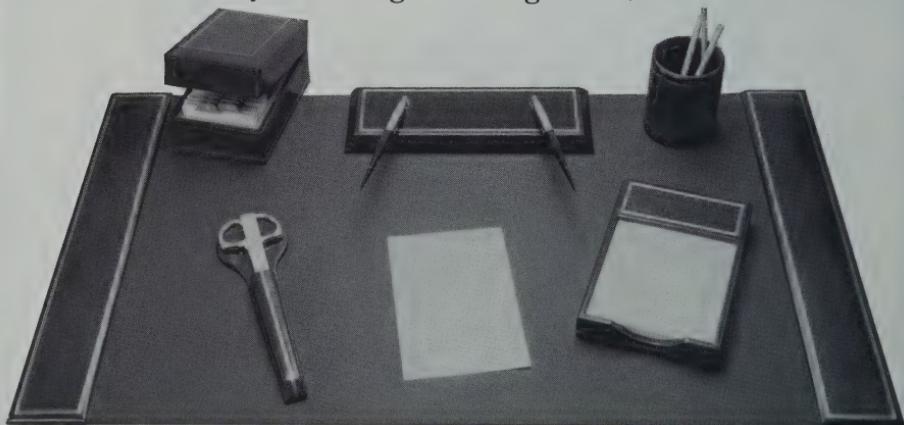
O thou, that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the gentiles shall come to thy light, and kings to the brightness of thy rising.

The people that walked in darkness have seen a great light: and they that dwell in the

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land of the shadow of death, upon them hath the light shined.

For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace.

Pifa

There were shepherds abiding in the field, keeping watch over their flock by night.

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

And the angel said unto them, Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying,

Glory to God in the highest, and peace on earth, good will towards men.

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: Behold, thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen.

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls.

His yoke is easy, and his burthen is light.

Intermission

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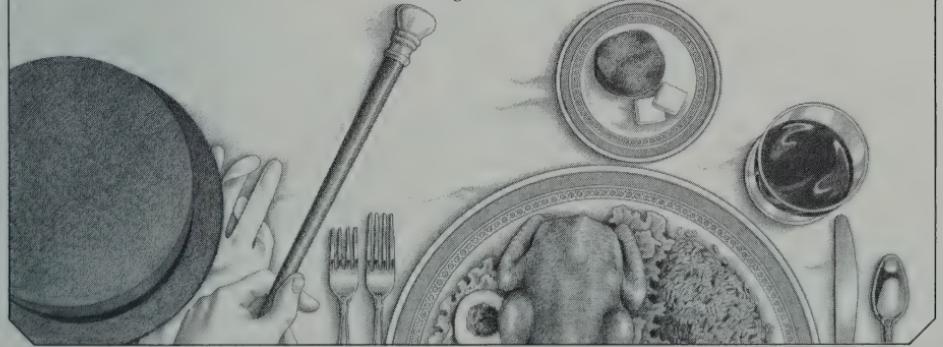
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Part the Second

Behold the Lamb of God, that taketh away the sin of the world.

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting.

Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions; he was bruised for our iniquities: the chastisement of our peace was upon him. And with his stripes we are healed. All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying:

He trusted in God that he would deliver him; let him deliver him, if he delight in him.

Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him.

Behold, and see if there be any sorrow like unto his sorrow.

He was cut off out of the land of the living: for the transgression of thy people was he stricken.

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts, he is the King of glory.

Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee?

Let all the angels of God worship him.

Thou art gone up on high, thou hast led captivity captive, and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them.

The Lord gave the word; great was the company of the preachers.

How beautiful are the feet of him that bringeth good tidings of salvation; that saith unto Zion, Thy God reigneth! Break forth into joy, glad tidings, Thy God reigneth!

Their sound is gone out into all the lands, and their words unto the ends of the world.

Why do the nations so furiously rage together? and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against his Anointed.

Let us break their bonds asunder, and cast away their yokes from us.

He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. KING OF KINGS, AND LORD OF LORDS.

Intermission

Part the Third

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet:

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

Then shall be brought to pass the saying that is written, Death is swallowed up in victory.

O death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law.

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

If God be for us, who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us.

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, and glory, and power be unto him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen.

Soloists

Renée Santer *Soprano*
Boston Symphony Orchestra
Berkshire Music Center,
Vocal Fellow
Santa Fe Opera
Franz Schubert Institute Prize
Winner, Vienna, 1981



Karen Lykes *Mezzo-soprano*
Boston Chamber Soloists
Cecilia Society
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Eunice Alberts *Contralto*
Vienna State Opera Orchestra
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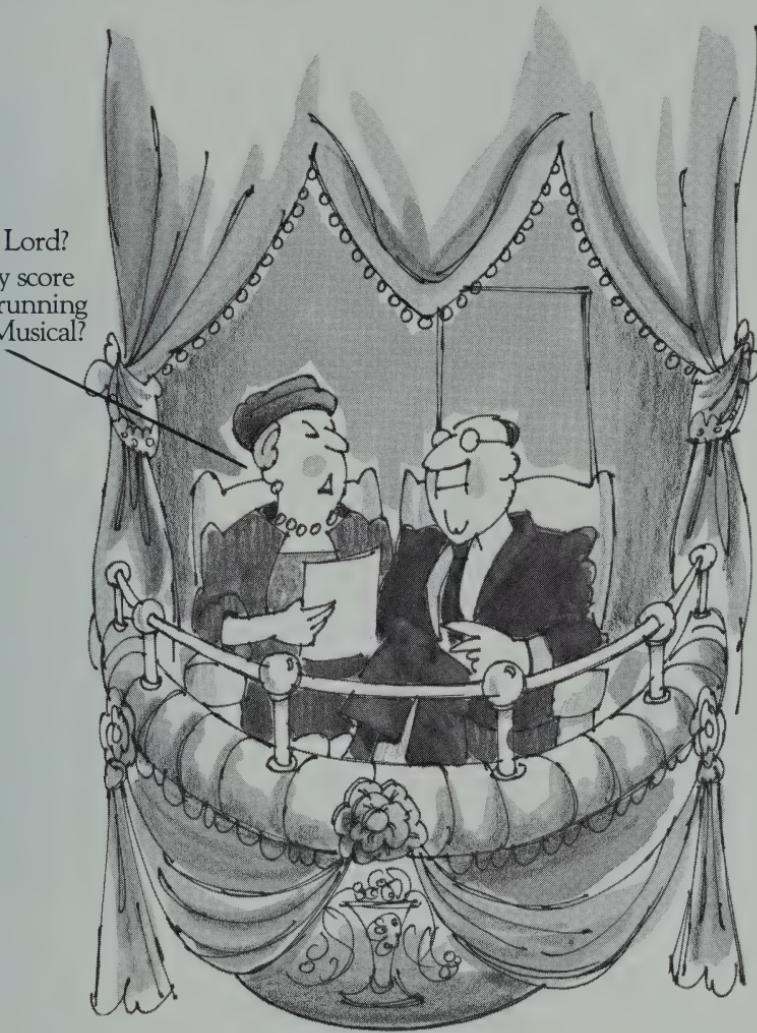


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Thomas Dunn

Artistic Director

Of Thomas Dunn's work it has been said it is a mixture of ivory tower and theater. He has incensed *The New York Times* by performing Bach's B-Minor Mass with the same number of singers and players Bach himself used, and he has not hesitated to send an ensemble of beagles on stage at Avery Fisher Hall for the performance of a Hunting Symphony by Leopold Mozart. Mr. Dunn is a graduate of Johns Hopkins University, the Peabody Conservatory of Music, and Harvard University, and as a Fulbright Scholar in

Amsterdam was the first American to be awarded the Diploma in Orchestral Conducting, The Netherlands' highest award in music. He has been an organist, church music director, college professor, and editor. Appointed Artistic Director of the Handel & Haydn Society in 1967, Mr. Dunn has been a vital force in Boston's musical life since his inaugural concerts in December of that year, when he gave Boston its first hearing of Mozart's edition of Handel's *Messiah*.

Gerald Tarack

Concertmaster

Violinist Gerald Tarack has carved out for himself an unusual career as a freelance concertmaster. He plays on a regular basis with the Mostly Mozart Festival Orchestra, the Symphony of the New World, Clarion Concerts, and the Bach Aria Group. He is music director of the Tarack Chamber Ensemble, a group of 15 musicians who perform without a conductor. Appearances with many different classical chamber orchestras are mixed with dates in the pop recording studio. His unique specialty is in such demand

that bookings often stretch out a year in advance. Several dance companies, including the Alvin Ailey Dance Theatre, depend on him to assemble the best professional musicians in New York for their performances. Mr. Tarack has toured Europe, the Far East, and the Soviet Union. As a soloist he has recorded the Hindemith unaccompanied Sonata (None-such), Sonatas of Ravel and Poulenc (*Sine Qua Non*), and music of Schubert (Vanguard).

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* Charles Bressler
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Phyllis Clark
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Rosemarie Grout
Tom Hall
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Sandra LaBarge-Neumann
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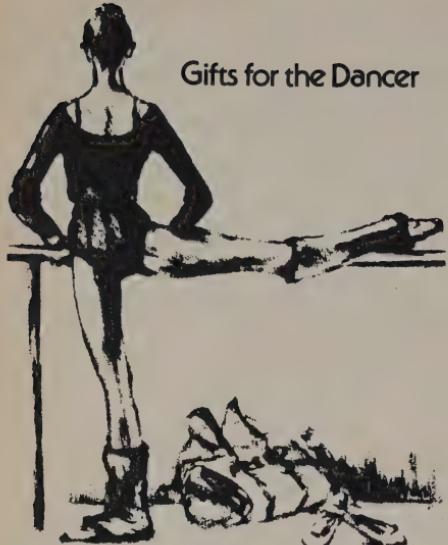
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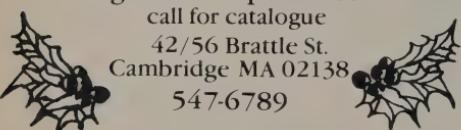
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... on the tree. . .

(Continued from page 12)

"I hate being alone . . . sometimes my wife and daughter are with me when I'm on the road. When I am on stage I feel as though part of my wife, Lee, is with me."

While Frazer admitted the business can be very lonely, he said he is happy because he is "a person first and an actor second." And, despite the trade-offs, his career seems to have attracted his only child, Susan Frazer, a New York actress.

Jan Miner, who recently appeared in Boston as Julianne Tesman in *Hedda Gabler*,

"Even if I can't be home for Christmas with my daughter, the spirit of the holiday is with me . . . of course, the prettiest tree is always at home . . ."
Tammy Grimes

and familiar to many for her soap commercials as Madge, said that "unless you're Bette Davis, you never know what your schedule is six months from now. And, basically, that puts Jan Miner and hundreds of others in the business on call. If you want work, you go no matter where, no matter what time of year."

"Last Christmas was the first in 20 years that my husband and I were going to be together, not working. We decided to go to Bermuda and spend the holiday with friends. Just as we arrived, Dick got a call to fly to New York and be in *One Life to Live* . . . You learn you can't plan ahead, and your friends have to understand," she said.

"But the exciting thing about theater is that when you're in a play everyone with you becomes your family. You become very attached to the people you work with. "This year I don't know where I'll be for Christmas . . . I may be doing my Madge commercials. I am hoping, though, that I'll be home with my husband."

She said there is one tradition she has been able to keep for the past nine years, and that is to be with a very devoted,

Christmas Eve . . .

understanding friend from Connecticut who manages to match calendars and locales with her.

Local actress and one of the founders of the Next Move Theater, Geraldine Librandi spent last Christmas season in rehearsal for *A Christmas Carol*, performing in *All That Glitters*, and bedridden. She vividly remembers being bundled in blankets, curled up on an Amtrak train seat for a very blue ride home to Connecticut . . .

"I was propped up with blankets, and bundled with sweaters and a muff . . . but it was great to go home!"

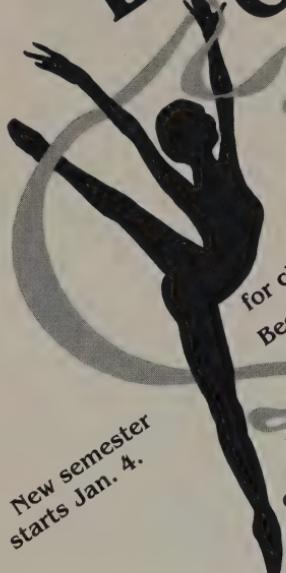
"When I grew up we had huge family dinners at Christmas. It was a tradition . . . my career has affected that." She said there have been several Christmases where she's spent the day performing and "hated every blasted moment of it. I have very few days off, and it seems Christmas should be the one day of the year you should be with your family."

Kate Hunter Brown, said to be the youngest actress to star in "one of the most celebrated and demanding roles in American musical theater" — Anna Leonowens in *The King and I* — said she will be spending her first Christmas away from home this year. She will be with the

"It was difficult, especially when my daughter was growing up . . . I resented it, but you do what you have to do . . ."
Gene Rayburn

show, which recently played at Boston's Metropolitan Center, in Florida.

"I've always been in New Jersey with my family. Instead of snow, I'll be in 80-degree weather. I don't look forward to it," she said. Show business has disrupted her life, but she said of her family, "They know it's just the way it is . . . I missed my sister's wedding because of my schedule . . . It's a lonely career. You're always on the road and can't put down roots.



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You come home at night and you're alone . . . , she said. But, like many others, Kate Hunter Brown is "having a great time," and accepts spending Christmas on the road.

Actress Tammy Grimes, who recently starred in *The Millionairess* at the Hartman Theatre Company, said that over the years she has learned to have a homey Christmas complete with "turkey, pumpkin pie, mince pie, tree, and ornaments,

"It was typical during Kojak to work during the holidays. I spent four Christmases away from home. It was tough."
Dan Frazer

wherever we are." Ms. Grimes said her 24-year-old daughter Amanda grew up spending half of her Christmases with her and half with her grandparents when Ms. Grimes was on the road. Her daughter, also an actress, will undoubtedly carry on the "celebrate wherever" tradition.

..... **light gleams. I'll**

..... **Christmas if only**

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"Even if I can't be home for Christmas with my daughter, the spirit of the holiday is with me . . . Of course, the prettiest tree is always at home . . . and it's wonderful being at the dinner table with your uncles, aunts, grandparents, and all.

"But it's not a sad time if you can't be with them because it's wonderful to be with the company you are working with. You become very close sharing the glory, triumphs, work . . . You have a common goal you are working for . . . You have no choice; you are an actor."

She explained that one of the unusual benefits of being in show business is that "as the years go by you can acquire 30 families from the different shows you've worked on."

But the fact of the matter is, whether it amounts to 50 or 100 Christmases spent on the road, that is show business. Ms. Grimes stated it eloquently: "You know, today I was walking downtown on my way to rehearsal and looked up. The sky was so blue; it was stunning. And I thought, 'I've spent more of my time in dark rehearsal halls than anywhere else.' " 

be home for . . .

my dreams. *

* From "I'll Be Home for Christmas" ©1948 Kim Gannon/Walter Kent. Published by Columbia Pictures Publications, Hialeah, Florida.

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(Continued from page 18)

Polly Hogan
Technical Director,

Lyric Stage



I think the arts in Boston are on two tracks . . . the 'socially acceptable' arts, such as the BSO, the Wilbur, the Shubert, over which the media pays a lot of attention. Then you have your off-Broadway houses. There's very little [media] respect given to the second group in terms of their artistic ability . . . if it ain't from out of town, it ain't any good. A lot of actors leave this city, go to New York, get cast, and then come back. And the funny thing is, they're still the same caliber, they're still the same person . . . I think we [Lyric Stage] fit in with that second category. I think we're pretty high on the artistic totem pole. Also, we fit pretty high on the financial totem pole in terms of audience, box office . . . on any given night, 60 percent of the audience has been to the Lyric before . . . I'm not really sure how Boston compares with other cities. Probably percentage-wise [private donations], we're average. I would think, however, in terms of media and governmental support, it's very poor. There are no local efforts being made to support the local houses . . . we're not allowed to put up a marquee . . . we can't even make a proposal for one. I understand they want to preserve the character of Charles Street, but how are people supposed to find a second-floor theater without a marquee? They send five mounted police when the Metropolitan Center has an opening, but have you ever seen Elliot Norton Park? It's a disgrace. Winos sleep there . . . I don't think in terms of the smaller theaters that anything will change until the media pays respect to the local artists . . . My biggest challenge is trying to find ways of increasing audience development without any money.



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Thomas Dunn

Artistic Director,

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In Boston, unlike in other cities, you don't have to sell people on the idea that the arts are good. But it's a little more difficult to sell people on good art. For instance, it's hard to pick out the masterpiece at the Louvre . . . it's much easier to pick out a masterpiece at the art museum in Aberdeen, South Dakota. People are kind of spoiled in Boston . . . we're surrounded by fine art and people find it hard to realize that it could go away. It seems like it's taken for granted here, like it's always been here and always will be. But the existence of the arts relies on the financial support of the community . . . In Boston, Handel & Haydn started it all in 1815. We are the oldest in Boston, but in many ways the newest. In the past 10 years we have gone from being an amateur choral group to a performing organization of complete and competent professionalism. In the past two years we have experienced a 277 percent increase in audience growth and we now have nearly 6,000 subscribers who actively support us . . . Half the problem has been getting people to go to things, but with the redevelopment of the Metropolitan Center, and various promotional campaigns for the arts, people are actively attending these days. There is so much in the news about what's happening in the arts. We hope that this sense of participation continues . . . this constant barrage of activity is getting people to participate, and everyone is benefiting from that. The biggest challenge in the world is to survive. The second challenge is to improve the quality of performance.

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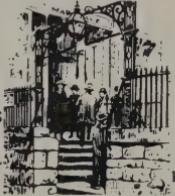
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Edwin Sherin
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Director,

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PP I think Boston is a large, diverse and basically well-educated metropolis and I think the arts in Boston have as good a chance as anywhere else. The Hartman can be a leader in the production of the established world repertory as well as new drama. The Hartman can also be a focus for the arts at Boston University in helping it become the major center for performing arts in the United States. I think cities *per se* tend to support their performing arts well. The spiritual and intellectual background in New England and in Boston particularly are good signs. Certainly, the reception for our first play indicated substantial support. My biggest hope for the arts is that they will survive the enormous anti-cultural attitude in the country and in the Reagan budget. The National Endowment for the Arts is a nonexistent force. The paltry sum of money that is put forth for the arts is sad. My hope for culture is that we'll have it . . . my biggest challenge is essentially ensuring that whatever I'm involved with here not only survives my administration but that it becomes more connected to the Boston community.

dd

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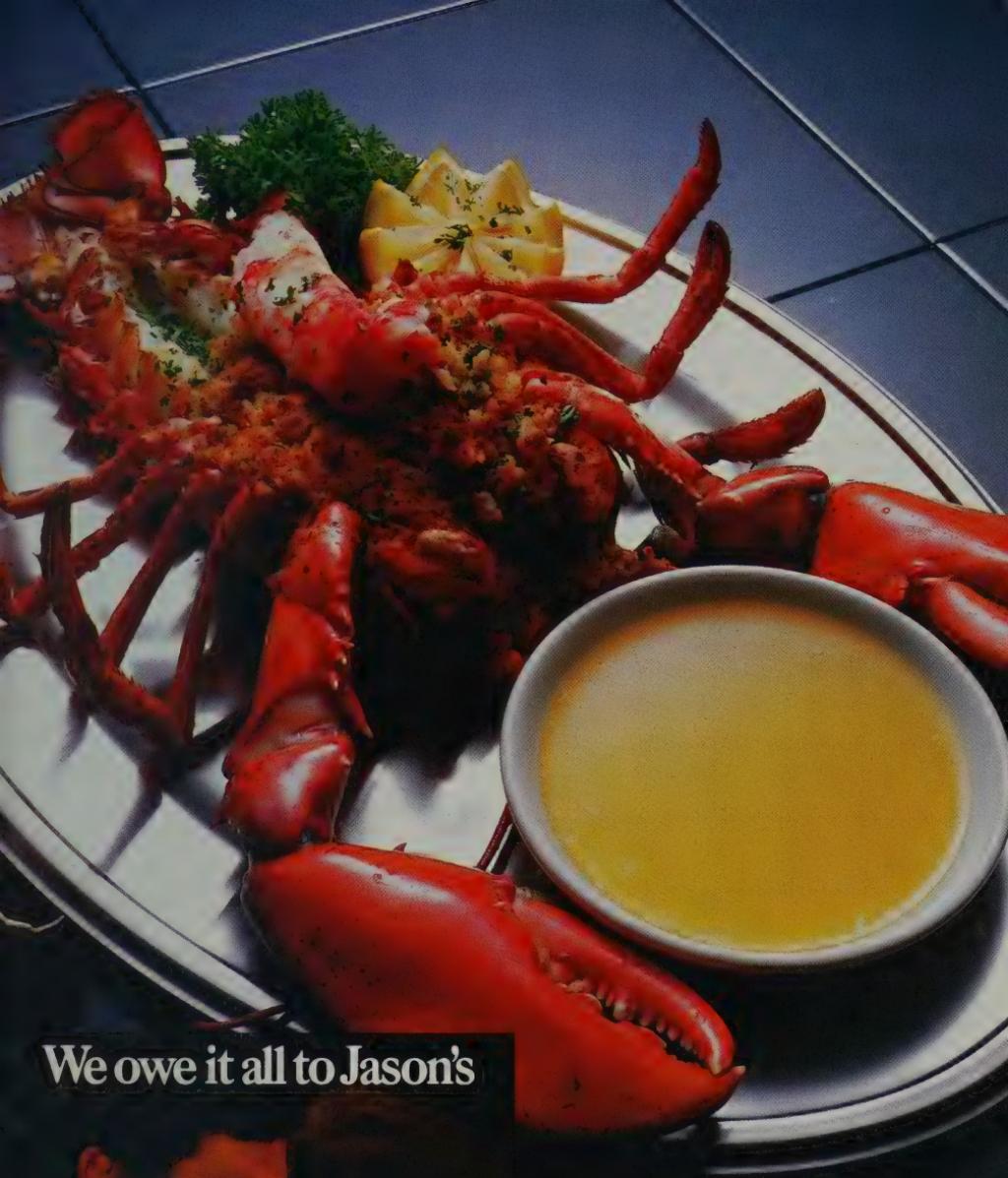
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June Judson
Executive and
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Peoples Theatre



I think Boston, as compared to other cities in the country, has a high degree of quality activity happening in all the arts. But the problem is that there isn't the broad public support for theater, specifically, that there is in other communities. Talent and actual theater groups come and go at a very rapid rate in this community. The city is like a sieve. The talent flows through it and out the other side. We should be able to keep it here and we can't. The staying power of theater enterprises isn't good . . . survival here is exceedingly difficult. We are a multi-racial theater . . . from that point of view, we are truly unique. One of the things we do is provide opportunities for minority performers to grow as actors. This theater has survived for 18 years . . . we must be doing something right! Our theater is serving as a role model to other theaters to concern themselves with matters of race. But we are not a political theater . . . we don't have a 'party line' of any kind. That lets us involve ourselves with exciting plays of all kinds, especially plays that concern themselves with human values. Also, the production of new works by local playwrights is an important part of this theater . . . In terms of financial support, the history of individual contributions to the theater is absolutely horrendous . . . the track record is very poor. President Reagan has said that private sources would take up the gap left by the cut in funding by government sources, and in Boston, I haven't seen any sign that is happening — for smaller theaters anyway. I would hope that homegrown art in this area, which I believe is very high quality on the whole, would receive more public support. The biggest challenge I face personally is fundraising. The other is finding exciting things to do and talented people to do them.



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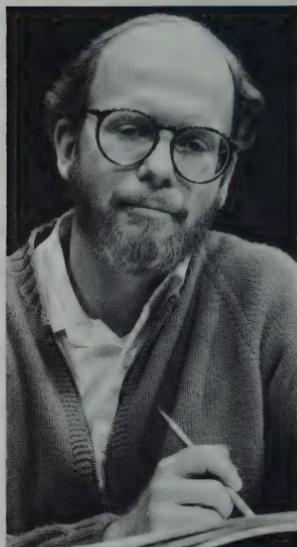
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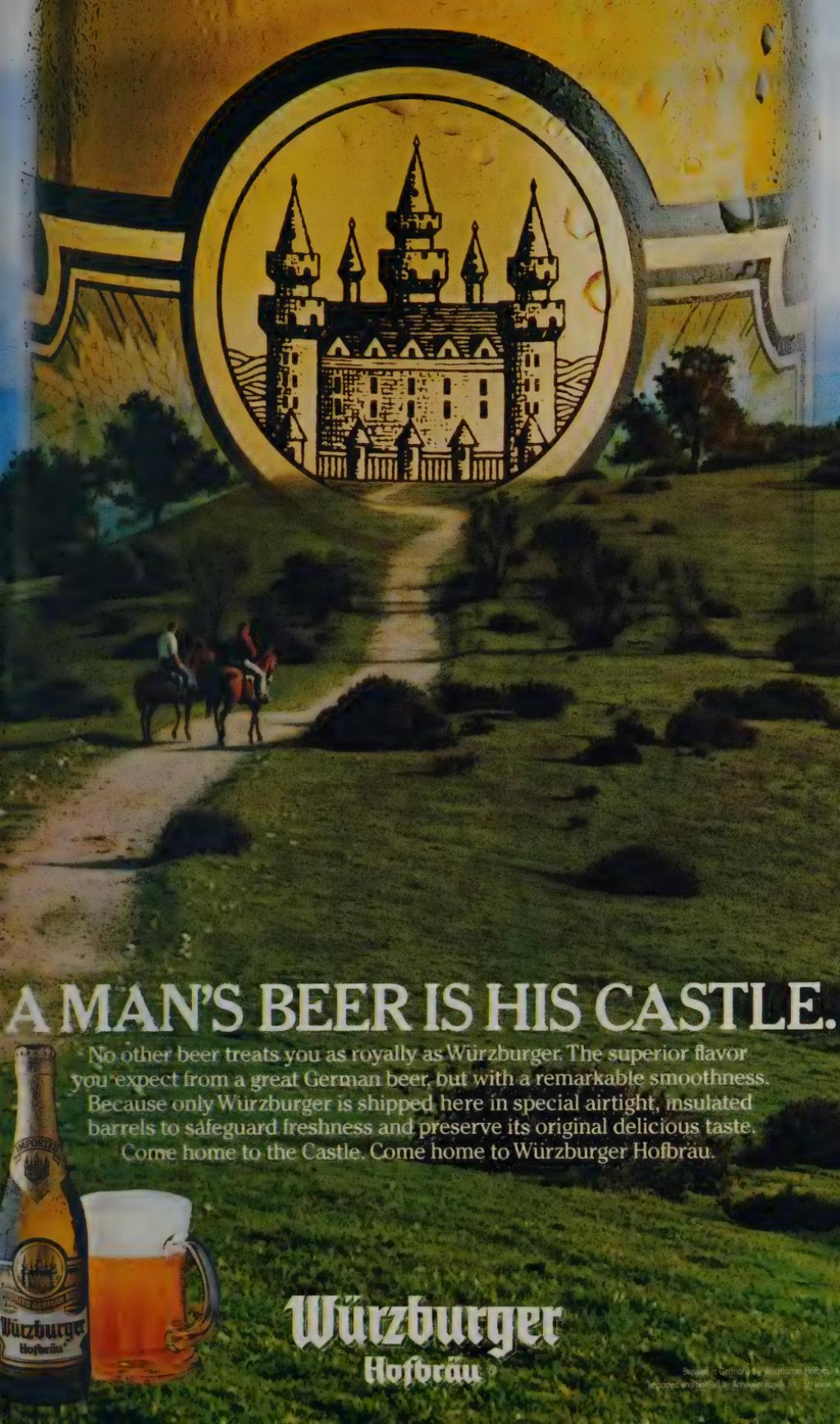


Bill Cain
Artistic Director,

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Company



 I think Boston is a good town for the arts. It has a population that's willing to gather, and I think that's not typical. That willingness to gather is essential for the arts. We are a Shakespearean repertory company, and as such, we're going into our seventh season. We have developed a very loyal and very exciting following. The company provides a chance to see the world's greatest plays. In some cities, theater means paying \$30 and going once a year . . . it doesn't mean that in Boston. Theater is not a special event here . . . it's a continuing part of the cultural lives of many people. I think it's a good city for theater. My biggest hope for the arts is just that they continue to grow. Theater is booming in Boston now, and we're proud to have been in the vanguard of that . . . The biggest challenge is staying alive, I think. We live in a world which values mass production more than it values individually crafted pieces of work. And art is about hand-crafting . . . 



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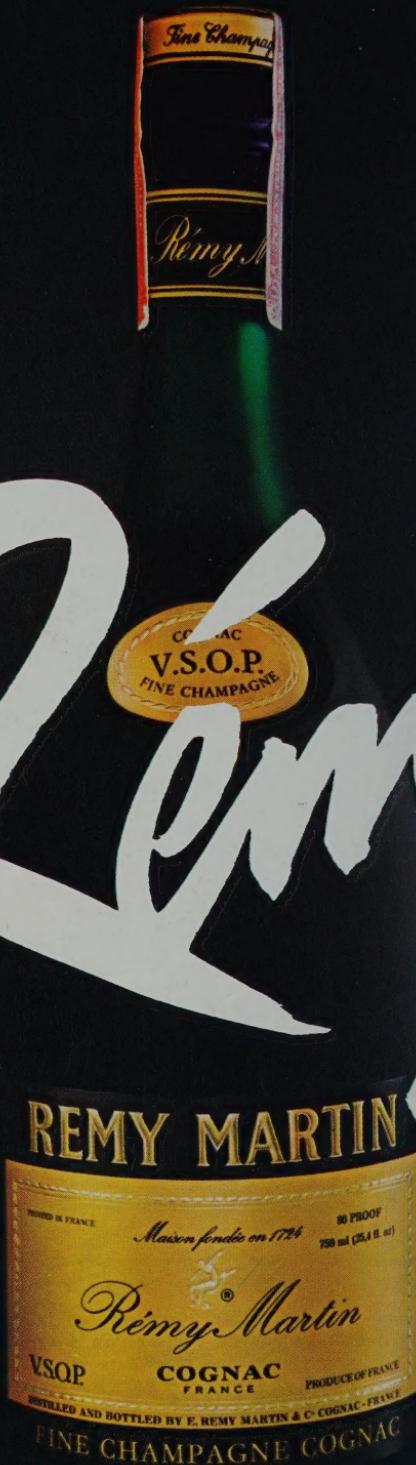


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